AQA

A-level
ENGLISH LITERATURE A

Paper 2A Texts in shared contexts: WW1 and its aftermath

Monday 1 June 2020 Morning Time allowed: 2 hours 30 minutes

Materials

For this paper you must have:
- an AQA 12-page answer book
- a copy of the Insert for use with Section B (enclosed)
- a copy of each of the set texts you have studied for this paper. These texts must **not** be annotated and must **not** contain additional notes or materials.

Instructions
- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Paper Reference** is 7712/2A.
- Read all of the questions. Then choose **either** Option 1 **or** Option 2 **or** Option 3. Answer **one** question from Section A and **both** questions from Section B from your chosen option. You must answer questions from **only one** option.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

Information
- The marks for questions are shown in brackets.
- The maximum mark for this paper is 75.
- You will be marked on your ability to:
  – use good English
  – organise information clearly
  – use specialist vocabulary where appropriate.
- In your response you need to:
  – analyse carefully the writers' methods
  – explore the contexts of the texts you are writing about
  – explore connections across the texts you have studied
  – explore different interpretations of your texts.

Option 1

Section A: Poetry Set Text

Answer **one** question in this section.

Up the Line to Death – ed. Brian Gardner

Either

0 1 Examine the significance of the natural world in *Up the Line to Death*.

You must write about **at least two** poems in your answer.

[25 marks]

or

0 2 'Have you forgotten yet?' (*Aftermath* – Siegfried Sassoon)

Examine the representations of remembrance in *Up the Line to Death* in the light of this quotation.

You must write about **at least two** poems in your answer.

[25 marks]

Scars Upon My Heart – ed. Catherine Reilly

or

0 3 'These poets show no understanding of the harsh realities of war.'

Examine this view.

You must write about **at least two** poems in your answer.

[25 marks]

or

0 4 Examine the significance of representations of female duty in this anthology.

You must write about **at least two** poems in your answer.

[25 marks]

Option 1

Section B: Drama and Prose Contextual Linking

Read the Insert. Answer **both** questions in this section.

Read the Insert carefully. The extract is taken from *Mr Britling Sees it Through*, a novel by H.G. Wells (1866–1946) published in 1916. The extract begins with Mr Britling receiving a telegram telling him that his son Hugh has been killed in action.

Answer **both** questions.

0 5 Explore the significance of personal loss in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Wells shapes meanings.

[25 marks]

and

0 6 Compare the significance of personal loss in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use **one** drama text and **one** prose text in your response, at least **one** of which **must** be a text written post-2000.

[25 marks]

Turn over for the next section

Option 2

Section A: Drama Set Text

Answer **one** question in this section.

Oh! What a Lovely War – Joan Littlewood

Either

0 7 'We follow you – like lambs to the slaughter.' French soldier: Act 2

Examine the presentation of the common soldier in the light of this quotation from the play.

[25 marks]

or

0 8 'Women in this play actively encourage the slaughter of men.'

Examine the presentation of women in the light of this view.

[25 marks]

Journey's End – R C Sherriff

or

0 9 'The ongoing tensions between Stanhope and Raleigh are never resolved.'

Examine this view.

[25 marks]

or

1 0 Examine the significance of the role of Trotter in *Journey's End*.

[25 marks]

Option 2

Section B: Prose and Poetry Contextual Linking

Read the Insert. Answer **both** questions in this section.

Read the Insert carefully. The extract is taken from *Mr Britling Sees it Through*, a novel by H.G. Wells (1866–1946) published in 1916. The extract begins with Mr Britling receiving a telegram telling him that his son Hugh has been killed in action.

Answer **both** questions.

1 1 Explore the significance of personal loss in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Wells shapes meanings.

[25 marks]

and

1 2 Compare the significance of personal loss in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use **one** prose text written post-2000 and **one** poetry text in your response.

You must write about **at least two** poems.

[25 marks]

Turn over for the next section

Option 3

Section A: Prose Set Text

Answer **one** question in this section.

Regeneration – Pat Barker

Either

1 3 ‘The character of Sassoon is used as a catalyst for change.’

Examine Barker’s presentation of Sassoon in the light of this view.

[25 marks]

or

1 4 Examine the significance of father figures in *Regeneration*.

[25 marks]

Birdsong – Sebastian Faulks

or

1 5 Examine the significance of the role of Elizabeth in *Birdsong*.

[25 marks]

or

1 6 ‘In *Birdsong* men are destroyed by crisis.’

Examine this view.

[25 marks]

Option 3

Section B: Drama and Poetry Contextual Linking

Read the Insert. Answer **both** questions in this section.

Read the Insert carefully. The extract is taken from *Mr Britling Sees it Through*, a novel by H.G. Wells (1866–1946) published in 1916. The extract begins with Mr Britling receiving a telegram telling him that his son Hugh has been killed in action.

Answer **both** questions.

1 7 Explore the significance of personal loss in this extract.

Remember to include in your answer relevant detailed analysis of the ways that Wells shapes meanings.

[25 marks]

and

1 8 Compare the significance of personal loss in **two** other texts you have studied.

Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.

You must use the drama text written post-2000 (*My Boy Jack*) and **one** poetry text in your response.

You must write about **at least two** poems.

[25 marks]

END OF QUESTIONS

There are no questions printed on this page

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